works which do not specialize on them, there are B. Laufer, *Chinese Clay Figures. Part I, Prolegomena on the History of Defensive Armor* (Chicago, 1914) and C. Hentze, *Chinese Tomb Figures. A Study in the Beliefs and Folklore of Ancient China* (London, 1928)—profusely illustrated.

Painting has called out a good many special works in addition to the accounts given in general treatises of Chinese art. L. Binyon has an excellent though brief summary in the 14th edition of the *Encyclopedia Britannica,* Vol. 5, pp. 575-579. H. A. Giles has a small volume on *An Introduction to the History of Chinese Pictorial Art* (London, 1918). There are also J. C. Ferguson, *Chinese Painting* (Chicago, 1927), largely a description of individual painters and their works arranged by dynasties; F. Hirth, *Scraps from a Collector's Notebook: Some Chinese Painters of the Present Dynasty* (Leiden, 1905); Arthur Waley, *An Introduction to the Study of Chinese Painting* (London, 1923)—an historical account with excellent illustrations, some of which are in color; R. Petrucci, translator, *Kiai-Tseu-Yuan Houa Tchouan. Les Enseignements de la Peinture du Jardin Grand comme un Grain de Moutarde. Encyclopedic de la Peinture Chinoise* (Paris, 1918); R. Petrucci, *Les Peintres Chinois* (Paris, 1912), of which there is an English translation; 0. Fischer, *Chinesische Landschajtsmalerei* (Munich, 1921)—an historical and descriptive account with a good many illustrations in monochrome; O. Fischer, *Die Chinesische Malerei der Han-Dynastie* (Berlin, 1931); E. Chavannes and R. Petrucci, *La Peinture Chinoise au Musee Cernuschi* (Paris, 1914); A. Waley, *An Index of Chinese Artists Represented in the Sub-Department of Oriental Prints and Drawings in the British Museum* (London, 1922); L. Binyon, *Painting in the Far East. An Introduction to the History of Pictorial Art in Asia, Especially China and Japan* (London, 1908); B. March, *Some Technical Terms of Chinese Painting* (Baltimore, 1935); O. Siren, *A History of Early Chinese Painting* (London, 2 vols., 1933); and L. Binyon, *Chinese Paintings in English Collections* (Paris,

1927).

On calligraphy there are brief notes in J. C. Ferguson, *Outlines of Chinese Art* (Chicago, 1919) and in S. W. Williams, *The Middle Kingdom* (New York, 1882), Vol. I, pp. 592-600.

On jade there are B. Laufer, *Jade, A Study in Chinese Archaeology and Religion* (Chicago, 1912); U. B. Pope-Hennessy, *Early Chinese Jades* (London, 1923); and P. Pelliot, *Jades Archaiques de Chine Appertenant a C. T. Loo* (Paris, 1925).

Westerners have also given much attention to Chinese ceramics. Volume 9 of F. Brinkley, *China: Its History, Arts, and Literature* (Boston and Tokyo, 1902) is devoted to the subject. There are also R. L. Hobson, *Chinese Pottery and Porcelain (2* vols., New York and London, 1915); A. D. Brankston, *Early Ming Wares of Ching-te Chen* (Shanghai, 1938?); R. L. Hobson, *The Wares of the Ming Dynasty* (London, 1923); R. L. Hobson, *The Later Ceramic Wares of China*